of this institution, in the full fortress-like floridity of the close of the last century, were erected by E. Jacobsthal; while in Austria, a new tradition in theatrical architecture was started by Oscar Strnad. Hyper-patriotic admirers of the neo-Gothic style of architecture in Germany date the revival from 1905, when Alfred Messel completed the Wertheim Building in Berlin, and (according to the reactionary *Freiheitskampf)* "a new epoch opened for German architecture". To-day, there is one Jewish figure of European significance in architecture—Erich Mendelssohn, who, ruthlessly sweeping away traditional forms, summoned the sun and air to collaborate with bricks and mortar. His style symbolises, and has assisted, the modern insistence upon the sun as a therapeutic agency; while his interplay of horizontal and vertical lines has aided the American sky-scraper in its evolution from a utilitarian curiosity to an unprecedented architectural form of rare beauty[1].

In artistic criticism and history, in every branch, the part played by Jews has been of the utmost importance. Thus, one of the greatest living authorities on Italian art of the Renaissance is Bernhard Berenson, an American critic of Lithuanian birth; while there was no greater authority on mediaeval Italian sculpture than Senator I. B. Supino. Germany has provided a greater number of workers in this field—Marc Rosenberg, the outstanding expert on goldsmith's work; Adolph Goldschmidt, authority on mediaeval sculpture and

manuscript illumination; and Max J. Friedlander, author of a monumental work on Dutch painting. Some of England's

[1] Another name associated with the development of the sky-scraper is that of L. J. Horowitz, head of the company which erected the Woolworth Building. In the previous generation, Dankmar Adler (who designed the Chicago Stock Exchange) was a notable figure in American architecture; while among contemporaries who deserve mention is the Swiss Julius Flegenheimer, architect of the Palace of the League of Nations at Geneva.